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at the last beat of the last note of the final symphony. The value of this vital participation is clearly brought out in the chapter devoted to this rule. "Sing as you speak"—is a treatise on Purity of Diction, Sense of Rhythm, and Identity of Texture in the sound of the spoken and sung word—a most helpful chapter on the use and abuse of vowels and consonants in singing.

Parts of the book are devoted to The Making of Programs, How to Study a Song, How to Breathe, Rubato, The Singing of Recitative, and other important elements of interpretation.

Because of its practical nature and its non-technical treatment of difficult problems, the book is particularly valuable for any serious student of singing.

There came to my desk lately The Laurel Glee Book, a volume of songs for male voices edited by M. Teresa Armitage and published by C. C. Birchard & Co., Boston, Mass.

A careful examination proves this to be a book of unusual merit, particularly well adapted for boys' high school glee clubs. While there is an enormous amount of music published for male voices, most of it is beyond the possibilities of young voices. Extreme compass of the first tenor and second bass parts, technical difficulties, and general unsuitableness of text and music are present in most collections of music for male voices.

None of these undesirable elements appear in this collection. Throughout the entire book of sixty-five songs the first tenor part does not extend above the fifth line, excepting in three songs, one of the three touching F sharp once, another having one G on an unaccented part of the measure, and the third, an arrangement of "The Soldiers' Chorus", in which G occurs in the melody several times. The same delightful regard for the immature bass is consistently shown. Only once does the bass part extend below the first line G, touching F sharp in one measure only. Most of the music is very simple; none of it is difficult.

The arrangements are for three and four voices and are uniformly excellent.

Considering the severe limitations of compass and the restrictions resulting from three part writing, the arrangements are surprisingly satisfactory. By alternating the melody between the bass, second tenor, and first tenor, a pleasing and musical solution of many difficulties has been reached; at the same time the several parts have been made more melodious and interesting.

Miss Armitage has shown excellent taste and judgment in the selection of material, combining as it does attractive folk songs, spirituals, old American Songs, sailors' chanteys and college songs, with a fair amount of more serious music. The general character of both words and music will appeal to boys in high school and college. It is light and often humorous without being musically cheap or textually objectionable. Coarse jokes, cheap horseplay, and kindred tendencies, so prevalent in would-be-humorous songs for male voices, find no place in this book.

No one save an accomplished musician, skillful and experienced in writing for male voices could have made these harmonizations. Especial credit is therefore due to N. Clifford Page, Harvey Worthington Loomis, and others, for the remarkably clever arrangements and excellent piano accompaniments.

This book will supply a very urgent need among the large and rapidly increasing number of boys' glee clubs in high school and college, and will be equally useful for community glee clubs.

TWO NEW BOOKS FOR THE MUSIC SUPERVISOR

Reviewed by K. W. GEHRKENS, Oberlin, Ohio.

Everyone has heard about how Glenn Woods persuaded the Board of Education of Oakland, Cal., to spend \$5,000 in one lump for musical instruments several years ago, but perhaps some of you do not know so much about what Mr. Woods has been doing with all these instruments and with the additional

ones that he has cajoled the Board into buying since then. I cannot tell you the whole story here for if I did there would not be room for President Beattie to tell you how the musical salvation of your town and of the country at large absolutely depends upon your attending the Conference at St. Joseph next April; or for the Treasurer to tell you how much he needs your money to pay for the last Book of Proceedings; or for our friend Peter to keep you good-natured so you will be more likely to do both of these things. And besides, it would be a great waste of effort on my part, for Glenn Woods has told his own story so well in *School Orchestras and Bands* (published by Oliver Ditson Company, Boston) that it would be a very foolish thing for me to attempt to retell it here.

To make a long story short, Mr. Woods has always been interested in instrumental music in the public schools, and when he left St. Louis to go to Oakland some years ago he at once set to work to build up the instrumental side of Oakland school music. Classes in the various band and orchestral instruments were organized, the teachers being paid by the board of education, and lessons being taken during school hours. (Why not, indeed? Are not arithmetic and geography lessons given during school hours?) In order to make the project wholly democratic, Mr. Woods insisted that the school must furnish the child not only lessons but an instrument on which to play as well, just as it provides him not only with a geography teacher but also with books, maps, globes, lantern slides, etc. And again I say, "Why not"?

Was the project successful? I am tempted to use a slang phrase in giving an affirmative answer to my own question, but I am afraid some former student of mine might hold me responsible for using forbidden forms of speech, so I will merely say in plain, dignified language that the idea went across with a bang and that the instrumental department of the Oakland Public Schools has become one of the most important orchestral training schools in the world, and that if we could have a dozen or two such departments in various places scattered through the country there would soon be no further need of importing players for our great symphony orchestras.

Mr. Woods has kept his eyes open all these years and, being a true teacher, he has now given us a book full of practical, readable information about how the rest of us may organize instrumental instruction in the public schools. The style is not always elegant but the content is absolutely clear and utterly practical, and it is a book that every live supervisor will want to read. Some of the most important chapter headings are, as follows:

- How to Organize Instrumental Instruction.
- Instruction in the Elementary Schools
- Instruction in the High Schools.
- Bands in the Elementary Schools.
- Bands in the High Schools.
- Suggestions about Tuning.
- Seating Plans for Orchestras and Bands.
- How to Assemble an Orchestra Score.
- How to Make a Conductor's Part.
- List of Band and Orchestra Music, and Instruction Books.

Of quite a different character is the second book, which has only just been issued by the Macmillan Company. It is entitled *How To Study Music*, and is written by our friend, Professor Charles H. Farnsworth, of Columbia University. Mr. Farnsworth is known by the rank and file of the music supervisors of the United States as "Our Philosopher": the man who in his kindly but forceful way places ideals before us which, although we cannot always achieve them, serve to keep us reasonably well in the path of straight thinking: the man to whom, I am frank to confess, I personally owe more of my own ideas and ideals concerning school music than anyone else in the world: the man who some ten years ago sent out *Education Through Music*, the book which is still regarded by all

of us as the ablest contribution to the literature of school music that anyone has yet made.

The very fact that a man whom all of us love and esteem so much has put out a new book will of itself be sufficient to insure thoughtful and open-minded reading by a large number of people. But the fact that this book is so easy to read (especially as compared with the author's other book, *Education Through Music*, which I have often heard referred to as scholarly but never as easy) will mean that many others who do not know Mr. Farnsworth as well as some of us do, will come in contact with his ideas through the medium of this new work.

The plan of the book is unique in that it attempts to provide the teacher with certain of the most fundamental ideas concerning music teaching by telling the story of the musical experiences of the various members of a family named Brown. Mr. Brown is a business man, kindly and good-natured, but practical above everything else: a man who once loved beautiful things but who has become so engrossed in the art of making money that he has lost contact with other and higher forms of art. Mrs. Brown is a woman who, although not a skillful musician in the sense of being a public performer, is yet sincere in her love and appreciation of good music. She gives her children the benefit of all "modern advantages" and is sincerely desirous of having them grow up to love and appreciate beautiful music.

Jack, the younger boy, has gone to the district school and used to enjoy immensely the noisy exercise called singing, but now finds himself wholly lost in the mazes of having to read syllables on an alto-tenor part; and since he cannot do what is expected of him and doesn't understand exactly what is wanted anyway, he decides that he hates music. The older boy is in college and, having joined the college glee club, he is now completely satisfied with the insipid (and often vulgar) songs which "the fellows like", and doesn't feel interested in the better class of music as his mother would like to have him. Nell is a six-year-old who happens to be quicker to catch on to singing than some of the other children in the first grade, so she quickly becomes a "leader" and almost as quickly becomes obsessed with the idea that she is a remarkable child and becomes quite willing to "show off" on every occasion in spite of the fact that she is using her voice badly, her phrasing is all wrong, and her idea of the emotional quality of the text is absolutely nil. The older girl, Harriet, "takes music lessons," but finds it necessary to look at the clock constantly, thinks scales horrid, and resents the fact that she is required to practice twenty-five minutes on technic before being allowed to begin on "the new piece."

The mother is at first puzzled and then really distressed about the failure of her family to realize her musical ambitions for them. She finally consults a convenient oracle in the form of an uncle, who is not only a skillful singer and player, but—marvelous to relate—a good psychologist as well. This uncle shows the various members of the family just what is wrong with their minds, what is the right course to pursue but also finds it is possible to *interest* them in the new type of procedure so that they are all finally brought into the fold of those fortunate persons who, having come to realize the value of standards in art, now genuinely love and appreciate the music that has enduring value. And at the end even the father delivers himself of this exceedingly philosophical remark after a highly successful birthday party in honor of the mother, at which music, all of which is contributed by the family, plays the leading role:

"I am thoroughly convinced that what we need more than anything else in this hurried, worried, intensely active life that we are leading, is just this sort of occasion for expressing a side of the inner nature that is not expressed in the ordinary humdrum existence of everyday life. It seems to me that one of the best things that schools could do would be to cultivate this spirit of celebration,—celebrations in relation to our great men, to our national events, in fact to everything that is of value, especially to the human spirit. I cannot conceive of any-

thing that would do more for establishing in young people true appreciation of the worth of great characters than to have a celebration—a play, or a festival—in their honor. This would give pupils practice in developing and carrying out activities that exercise those powers we want most to train: fancy, imagination, will; in the ability to see how a thing is going to come out before it is done; in thinking of all the necessary incidentals that are required to make a performance successful; in carrying on a sustained effort, and finally, in bringing the whole to a conclusion.

“Don’t you think such work would be much more effective towards a true education than merely requiring consideration of facts from books, only a few of which are ever connected with life, the rest gradually falling into oblivion? This being busy about what you don’t value tends to form habits that must be overcome before life’s real work begins; work for which the training of the neglected imagination and will is so essential.

“What impresses me as the result of my experience the last few months is the necessity of having a social, practical aim for our artistic activity. When we have such a purpose we seem to try in a right way to make a thing beautiful. This is a new truth to me, and has put the value of the exercise of our artistic faculties in an entirely new light.”

The book is fascinating and is well worth reading by every supervisor of music as well as by grade teachers, piano teachers, prospective supervisors, and music students generally. It is practically the first attempt to show how the *pupil* feels about the various phases of music study, and by its keen psychological analysis of the student’s attitude it should help all of us to plan our work in such a way as to meet more successfully those “remote tests” by which the value of music in human life in general is judged, rather than merely the immediate tests involved in reciting a signature or sight-singing a melody.

Two Reviews by the Editor, P. W. Dykema, Madison, Wis.

ORCHESTRA MUSIC FOR SCHOOLS

It is a significant and encouraging fact that the best publishers are taking serious account of the progress of instrumental music in the schools. A glance at the ten numbers already issued in G. Schirmer’s school orchestra series will show what splendid possibilities are already available. The great masters are represented by Beethoven’s Andante from the First Symphony and the Allegretto from the Seventh Symphony, Mozart by the Minuets from the G Minor and E-Flat Major Symphonies, Handel by a Minuet from Berenice and a representative selection from the Messiah, Haydn by the First Symphony from the Military Symphony, Mendelssohn by a selection from the Elijah, Gluck by a Gavotte and Rubinstein by a Romance. The instrumentation is scored with special reference to the needs of amateur, high school and Sunday school orchestras. The usual predominance of strings is recognized in the presence of four first violin parts, decreasing in technical difficulty. The other usual parts in a rather full instrumentation are available, and in addition there are ad libitum parts for E-Flat alto, (substitute for French horn) and E-Flat alto saxophone. Much use is also made of the possibilities of the harmonium or ordinary reed organ which will do more than any one other instrument to fill in unfortunate gaps. Beautifully printed and carefully arranged, this series of excellent material should be known by all progressive music supervisors.

SOME DELIGHTFUL NEW RECORDS

The Educational Department of the Columbia Graphophone Company has a goodly measure of thanks coming from teachers who are concerned with music in the kindergarten and primary grades. Eight inexpensive records (numbers A3093 through A3100) each containing four selections, have just been issued which will be of great assistance in obtaining truly educational results with little